AMENDMENTS
OF
Mr. COLLIER's
False and Imperfect CITATIONS, &c.

From the { OLD BATCHELOUR, DOUBLE DEALER, LOVE for LOVE, MOURNING BRIDE.

By the Author of those Plays.

Quem recitas meus est ô Fidentine Libellus,
Sed male dum recitas incipit esse tuus.

Mart.

Graviter, & iniquo animo, maledicta tua paterer, si te scirem Judicio magis, quam morbo animi, petulantia ista uti. Sed, quoniam in te neque modum, neque modestiam ullam animadverto, respondebo tibi: uti, si quam maledicendo voluptatem cepisti, eam male-audiendo amittas.

Salust. Decl.

LONDON,
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ERRATA.

Page 7. line 23. for *worſt* read *worſe*; p. 105. l. 13. read *Pantomimes*, p. 107. l. 3. r. *Cynetha*.

AMENDMENTS
OF
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I Have been told by ſome, That they ſhould think me very idle, if I threw away any time in taking notice ev'n of ſo much of Mr. *Collier*'s late Treatiſe of the Immorality, &c. of the *Engliſh* Stage, as related to my ſelf, in reſpect of ſome Plays written by me: For that his malicious and ſtrain'd Interpretations of my Words were ſo groſs and palpable, that any indifferent and unprejudic'd Reader would immediately condemn him upon his own Evidence, and acquit me before I could make my Defence.

On the other hand, I have been tax'd of Lazineſs, and too much Security. in neglecting thus long to do my ſelf a neceſſary Right, which might be effected with ſo very little Pains; ſince very little more is requiſite in my Vindication, than to repreſent truly and at length, thoſe Paſſages which Mr. *Collier* has ſhewn imperfectly, and for the moſt part by halves. I would rather be thought Idle than Lazy; and ſo the laſt Advice prevail'd with me.

I have no Intention to examine all the Abſurdities and Falſhoods in Mr. *Collier's* Book; to uſe the Gentleman's own Metaphor in his Preface, *An Inventory of ſuch a Ware-houſe would be a large Work.* My Detection of his Malice and Ignorance, of his Sophiſtry and vaſt Aſſurance, will lie within a narrow Compaſs, and only bear a Proportion to ſo much of his Book as concerns my ſelf.

Leaſt

Leaſt of all, would I undertake to defend the Corruptions of the Stage; indeed if I were ſo inclin'd, Mr. *Collier* has given me no occaſion; for the greater part of thoſe Examples which he has produc'd, are only Demonſtrations of his own Impurity, they only ſavour of his Utterance, and were ſweet enough till tainted by his Breath.

I will not juſtifie any of my own Errors; I am ſenſible of many; and if Mr. *Collier* has by any Accident ſtumbled on one or two, I will freely give them up to him, *Nullum unquam ingenium placuit ſine venia.* But I hope I have done nothing that can deprive me of the Benefit of my Clergy; and tho' Mr. *Collier* himſelf were the Ordinary, I may hope to be acquitted.

My Intention therefore, is to do little elſe, but to reſtore thoſe Paſſages to their primitive Station, which

have ſuffer'd ſo much in being tranſplanted by him: I will remove 'em from his Dunghil, and replant 'em in the Field of Nature; and when I have waſh'd 'em of that Filth which they have contracted in paſſing thro' his very dirty hands, let their own Innocence protect them.

Mr. *Collier*, in the high Vigour of his Obſcenity, firſt commits a Rape upon my Words, and then arraigns 'em of Immodeſty; he has Barbarity enough to accuſe the very Virgins that he has deflowr'd, and to make ſure of their Condemnation, he has himſelf made 'em guilty: But he forgets that while he publiſhes their ſhame he divulges his own.

His Artifice to make Words guilty of Profaneſs, is of the ſame nature; for where the Expreſſion is unblameable in its own clear and genuine Signification, he enters into it himſelf like the evil Spirit; he poſſeſſes the innocent

nocent Phraſe, and makes it bellow forth his own Blaſphemies; ſo *that one would think the Muſe was Legion.* Coll. p. 81.

To reprimand him a little in his own Words, if theſe Paſſages produc'd by Mr. *Collier* are obſcene and profane, p. 70, 71. *Why were they rak'd in and diſturb'd, unleſs it were to conjure up Vice, and revive Impurities? Indeed Mr.* Collier *has a very untoward way with him; his Pen has ſuch a Libertine Stroke, that 'tis a queſtion whether the Practice or the Reproof be the more licentious.*

He teaches thoſe Vices he would correct, and writes more like a Pimp than a P---. Since the buſineſs muſt be undertaken, why was not the Thought blanch'd, the Expreſſion made remote, and the ill Features caſt into Shadows? So far from this, which is his own Inſtruction in his own words, is Mr. *Collier*'s way of Proceeding, that he has blackned the Thoughts with his own *Smut*; the Expreſſion that was remote, he has brought near-

er; and leſt by being brought near its native Innocence might be more viſible, he has frequently varied it, he has new-molded it, and ſtamp'd his own Image on it; ſo that it at length is become Current Deformity, and fit to be paid into the Devil's Exchequer.

I will therefore take the Liberty to exorciſe this evil Spirit, and whip him out of my Plays, where-ever I can meet with him. Mr. *Collier* has revers'd the Story which he relates from *Tertullian*; and after his Viſitation of the Play-houſe returns, having left the Devil behind him.

p. 257.

If I do not return his Civilities in calling him Names, it is becauſe I am not very well vers'd in his *Nomenclatures*; therefore for his *Foot pads*, which he calls us in his Preface, and for his *Buffoons* and *Slaves in the Saturnalia*, which he frequently beſtows on us in the reſt of his Book, I will onely call him Mr. *Collier*, and that I will

p. 81, 63, 175.

will call him as often as I think he ſhall deſerve it.

Before I proceed, for methods ſake, I muſt premiſe ſome few things to the Reader, which if he thinks in his Conſcience are too much to be granted me, I deſire he would proceed no further in his Peruſal of theſe Animadverſions, but return to Mr. *Collier's Short View*, &c.

Firſt, I deſire that I may lay down *Ariſtotle's* Definition of Comedy; which has been the Compaſs by which all the Comick Poets, ſince his time, have ſteer'd their Courſe. I mean them whom Mr. *Collier* ſo very frequently calls *Comedians*; for the Diſtinction between *Comicus* and *Comædus*, and *Tragicus* and *Tragædus* is what he has not met with in the long Progreſs of his Reading.

Comedy (ſays *Ariſtotle*) is an Imitation of the worſt ſort of People. Μίμησις φαυλοτέρων, *imitatio pejorum*. He

does not mean the worſe ſort of People in reſpect to their Quality, but in reſpect to their Manners. This is plain, from his telling you immediately after, that he does not mean Κατὰ πάσαν κακίαν, relating to all kinds of Vice: there are Crimes too daring and too horrid for Comedy. But the Vices moſt frequent, and which are the common Practice of the looſer ſort of Livers, are the ſubject Matter of Comedy. He tells us farther, that they muſt be expoſed after a ridiculous manner: For Men are to be laugh'd out of their Vices in Comedy; the Buſineſs of Comedy is to delight, as well as to inſtruct: And as vicious People are made aſham'd of their Follies or Faults, by ſeeing them expos'd in a ridiculous manner, ſo are good People at once both warn'd and diverted at their Expence.

Thus much I thought neceſſary to premiſe, that by ſhewing the Nature and

and End of Comedy, we may be prepared to expect Characters agreeable to it.

Secondly, Since Comick Poets are oblig'd by the Laws of Comedy, and to the intent that Comedy may answer its true end and purpose abovementioned, to represent vicious and fooliſh Characters: In Conſideration of this, I deſire that it may not be imputed to the Perſwaſion or private Sentiments of the Author, if at any time one of theſe vicious Characters in any of his Plays ſhall behave himſelf fooliſhly, or immorally in Word or Deed. I hope I am not yet unreaſonable; it were very hard that a Painter ſhould be believ'd to reſemble all the ugly Faces that he draws.

Thirdly, I muſt deſire the impartial Reader, not to conſider any Expreſſion or Paſſage cited from any Play, as it appears in Mr. *Collier*'s Book; nor to paſs any Sentence or Cenſure upon

upon it, out of its proper Scene, or alienated from the Character by which it is ſpoken; for in that place alone, and in his Mouth alone, can it have its proper and true Signification.

I cannot think it reaſonable, becauſe Mr. *Collier* is pleas'd to write one Chapter of *Immodeſty*, and another of *Profaneneſs*, that therefore every Expreſſion traduc'd by him under thoſe Heads, ſhall be condemn'd as obſcene and profane immediately, and without any further Enquiry. Perhaps Mr. *Collier* is acquainted with the *deceptio viſus*, and preſents Objects to the View through a ſtain'd Glaſs; things may appear ſeemingly profane, when in reality they are only ſeen through a profane *Medium*, and the true Colour is diſſembled by the help of a Sophiſtical Varniſh: Therefore, I demand the Privilege of the *habeas Corpus* Act, that the Priſoners

ſoners may have Liberty to remove, and to appear before a juſt Judge in an open and an uncounterfeit light.

Fourthly, Becauſe Mr. *Collier* in his Chapter of the Profaneneſs of the Stage, has founded great part of his Accuſation upon the Liberty which Poets take of uſing ſome Words in their Plays, which have been ſometimes employed by the Tranſlators of the Holy Scriptures: I deſire that the following Diſtinction may be admitted, *viz.* That when Words are apply'd to ſacred things, and with a purpoſe to treat of ſacred things; they ought to be underſtood accordingly: But when they are otherwiſe apply'd, the Diverſity of the Subject gives a Diverſity of Signification. And in truth, he might as well except againſt the common uſe of the Alphabet in Poetry, becauſe the ſame Letters are neceſſary to the ſpelling of Words which are mention'd in ſacred Writ.

Tho'

Tho' I have thought it requiſite, and but reaſonable to premiſe theſe few things, to which, as to ſo many *poſtulata*, I may when occaſion offers, refer my ſelf; yet if the Reader ſhould have any Objection to the Latitude which at firſt ſight they may ſeem to comprehend, I dare venture to aſſure him that it ſhall be remov'd by the Caution which I ſhall uſe, and thoſe Limits by which I ſhall reſtrain my ſelf, when I ſhall judge it proper for me to refer to them.

It may not be impertinent in this place, to remind the Reader of a very common Expedient, which is made uſe of to recommend the Inſtruction of our Plays; which is this. After the Action of the Play is over, and the Delight of the Repreſentation at an end; there is generally Care taken, that the Moral of the whole ſhall be ſumm'd up, and deliver'd to the Audience, in the very laſt and con-

concluding Lines of the Poem. The Intention of this is, that the Delight of the Repreſentation may not ſo ſtrongly poſſeſs the Minds of the Audience, as to make them forget or overſee the Inſtruction: It is the laſt thing ſaid, that it may make the laſt Impreſſion; and it is always comprehended in a few Lines, and put into Rhyme, that it may be eaſy and engaging to the Memory.

Mr. *Collier* divides his Charge againſt the Stage into theſe four heads, Immodeſty, Profaneneſs, Abuſe of the Clergy, and Encouragement of Immorality.

I have yet written but four poor Plays; and this Author, out of his very particular Favour to me, has found the means to accuſe 'em every one of one or more of theſe four Crimes. I will examine each in its turn, by his Citations; and begin with the Plays in the order that they were written.

In

In his Chapter of the Immodeſty of the Stage, he has not made any Quotation from my Comedies: But in general, finds fault with the lightneſs of ſome Characters. He
p. 10, 12. mentions ſlightly, and I think without any Accuſation, *Belinda* in the *Old Batchelor*, and *Miſs Prue* in *Love for Love*. *Miſs Prue*, he ſays, is repreſented *ſilly to ſcreen her Impudence*, which *amounts to this Confeſſion, that Women when they have their Under-*
p. 11. *ſtandings about them, ought to Converſe otherwiſe*. I grant it; this is in truth the Moral of the Character. If Mr. *Collier* would examine ſtill at this rate, we ſhould agree very well. *Belinda* he produces as a Character
p. 12. *under Diſorders of Liberty*; this laſt is what I do not underſtand, and therefore deſire to be excuſed, if I can make no Anſwer to it. I only refer thoſe two Characters to the Judgment of any impartial Reader,

to

to determine whether they are repreſented ſo as to engage any Spectator to imitate the Impudence of one, or the Affectation of the other; and whether they are not both ridiculed rather than recommended.

But he proceeds, *the Double-dealer* p. 12. *is particularly remarkable. There are but four Ladies in this Play, and three of the biggeſt of them are Whores.* Theſe are very *big* Words; very much too *big* for the Senſe, for to ſay *three of the biggeſt*, when there are but four in Number, is ſtark Nonſenſe: Whatever the *Matter* may be in this Gentleman's Book, I perceive his *Stile* at leaſt is admirable.

Well, ſuppoſe he had ſaid— and the three Biggeſt, *&c.* for I am ſure he cannot part with *biggeſt*, he has occaſion to uſe it ſo often in the reſt of his Book. But mark, he gives us an inſtance of his *big* good Breeding. *A great Complement to Quality,*

lity, to tell them, there is not above a quarter of them honeſt! This Computation I ſuppoſe he makes by the help of political Arithmetick. As thus; the Stage is the Image of the World; by the Men and Women repreſented there, are ſignified all the Men and Women in the World; ſo that if four Women are ſhewn upon the Stage, and three of them are vicious, it is as much as to ſay, that three parts in four of the whole Sex are ſtark naught. He who dares be ſo hardy as to gain-ſay this Argument, let him do it; for my part, I love to meddle with my Match. It was a mercy that all the four Women were not naught; for that had been maintaining that there was not one Woman of Quality honeſt. What has *Virgil* to anſwer for at this rate, in his *Æneis*? Where, for two of the Fair Sex that do good, *viz. Venus* and the *Sibyll*,

Sybill, (for *Cybelle* and *Andromache* are but Well-wiſhers) he has the following Catalogue, who are always engag'd in Miſchief, *viz. Juno*, *Juturna*, *Dido*, her Siſter, her Nurſe, an old Witch, *Alecto* the Fury, all the *Harpies*; to theſe you are reminded of *Helen* the Firſt Incendiary, *Sylvia* is produc'd as a Second, next *Camilla*, then *Amata*, who deſpiſed the Decrees of the Gods; nay, poor *Creuſa* and *Lavinia* are made ſubſervient to unfortunate Events. This is *Boſſus's* Remark, and he ſays that *Virgil* in the Characters of the Sex, has cloſely obſerved the Rule of *Ariſtotle*, who in his Treatiſe of Poetry has ventur'd to affirm, That there are more bad than good Women in the World; and that they do more harm than good.

Traite du poem. Epiq; L. 4. Cap. 2.

In an Epick Poem Ladies of Quality may be uſed as *Ariſtotle* pleaſes;

but Comedy was meant to complement, and tickle, and flatter, and all that.

Here I take the firſt Liberty to refer the Reader to my firſt Propoſition. Mr. *Collier*, who talks with great Intimacy of Ancient and Modern Criticks, and amongſt others, makes familiar mention of *Rapin*, has unluckily overſeen a particular Remark that is made by that learned Critick, on the Improvement of Modern Comedy by *Moliere*, in his raiſing his ridiculous Characters. If he does not know where to find it, I can help him to it.

Vid. Coll. p. 175.

Rap. *Reflex. ſur la* Poet. 26.

Les anciens Poetes Comiques n'ont que des Valets pour les plaiſans de leur Theatre, et les plaiſans du Theatre de Moliere, ſont les Marquis et les gens de qualité, les autres n'ont Joüé dans la Comedie, que la vie bourgeoiſe et commun, et Moliere a Joüé tout Paris et la Cour.

Well,

Well, this may be the *French*, and it may be the *Engliſh* Breeding; but Mr. *Collier* aſſures us——— *This was not the* Roman *Breeding*. They uſed to complement Vice in Quality, the gentle *Perſius* gives us an Inſtance of it. p. 12.

Vos o Patricius ſanguis, quos vivere fas eſt
Occipiti cæco, poſticæ occurrite ſannæ.

Sat. 1.

But *Perſius* was a Man of Quality, and perhaps might be a little familiar with his Equals. As for *Juvenal*, he kept his diſtance, and made it as plain as the Sun.

Namq; ibi fortunæ veniam damus. Alea turpis,
Turpe & adulterium mediocribus: hæc eadem illi
Omnia cum faciant, Hilares nitidiq; vocantur.

Sat. 11.

I am finely employed, to furniſh my Adverſary with two ſuch Authorities againſt my ſelf: But reflecting that Mr. *Collier* has no great Eſteem for *Juvenal*, who he ſays, *writes more like a* p. 71. *Pimp than a Poet.* 'Tis likely that he will return me his Authority, to make the beſt Uſe that I can of it for my ſelf; therefore I will take the Liberty to ſtate a ſhort Queſtion.

Juvenal by the help of an *Irony*, has in theſe three Lines, laſh'd the Vices of great Perſons with more Severity, than he could have done by the means of a direct and point-blank Invective. p. 12, 173, 175. Mr. *Collier* is in plain terms, for having Complements paſs'd on Perſons of Quality, and neither will allow their Follies nor their Vices to be expos'd. Now the Queſtion that I would ask, is onely, which agrees beſt with the Character of a Pimp, the Satire of *Juvenal*, or the Complaiſance of

Mr.

Mr. *Collier*? In the Concluſion of his Preface he is quite of another Opinion; there *he confeſſes he has no Ceremony for Debauchery, for to complement Vice, is but one remove from worſhipping the Devil*; now that Mr. *Collier* complements Vice is plain. *Ergo*, &c.

This is his own Confeſſion, and ſo I leave him to lick himſelf whole with one of his own Abſolutions.

When Vice ſhall be allowed as an Indication of Quality and good Breeding, then it may alſo paſs for a piece of good Breeding to complement Vice in Quality: But till then, I humbly conceive, that to expoſe and ridicule it, will altogether do as well.

The Double-dealer (he ſays) *runs riot* upon ſome occaſion or other, *and gives Lord* Touchwood *a Mixture of Smut and Pedantry to conclude* p. 27.

with: For Proof of this, he directs the Reader in his Margin to the *79th* Page, which is the laſt of the Play. He has made no Quotation, therefore I will do it for him, and tranſcribe what Lord *Touchwood* ſays in that place, being the concluding Lines and Moral of the whole Comedy. *Mellefont* and *Cynthia* are to be married, the Villainies of *Maſkwell* having been detected; Lord *Touchwood* gives 'em Joy, and then concludes the Play as follows.

Lord *Touch.*------ *be each others Comfort*; ----- *let me join your hands.* ----- *unwearied nights, and wiſhing Days attend you both*; *mutual Love, laſting Health, and circling Joys tread round each happy Year of your long lives.*

Let ſecret Villany from hence be warn'd;
Howe'er in private, miſchiefs are conceiv'd,
Torture and Shame attend their open Birth:

Like

Like Vipers in the Womb baſe treachery lies,
Still gnawing that whence firſt it did ariſe;
No ſooner born but the vile parent dies.

This in Mr. *Collier*'s polite Phraſe, *is running riot upon Smut and Pedantry.* I hope this is ſome reaſon for my having laid down my third Propoſition; where the Reader is deſired not to rely upon Mr. *Collier*'s bare word, but to conſult the Original, before he paſſes his Cenſure on the Author.

Before he finiſhes his Chapter of Immodeſty, he taxes the *Mourning-Bride* with *Smut* and *Profaneſs*; if he can prove it, I muſt of neceſſity give up the Cauſe. If there be Immodeſty in that Tragedy, I muſt confeſs my ſelf incapable of ever writing any thing with Modeſty or Decency.

Had Oſmin (ſays he) *parted with* Almeria *civilly, it had been much better, that rant of* Smut *and* Profaneſs *might have been ſpared.* What he means by *civilly* I know not, unleſs he means *dully* and *inſenſibly*; neither Civility nor Incivility have any thing to do with Paſſion; where a Scene is wrought to an Exceſs of Tenderneſs and Grief, there is no room for either Rudeneſs or Complaiſance. Mr. *Collier* is pleas'd to condemn the parting of *Oſmin* and *Almeria*, by comparing it with the meeting of *Menelaus* and *Helen*; but I muſt take the Liberty to tell him, that meeting and parting are two things, and eſpecially between two Lovers. Now for the rant of *Smut* and *Profaneſs*.

P. 32, 33, 34.

Oſm. O *my* Almeria.

What do the damn'd endure but to deſpair,
But knowing Heav'n to know it loſt for ever.

I will

I will not here ſo much as refer my ſelf to my third Propoſition, nor deſire the Reader to trouble himſelf ſo far, as to look on theſe Lines in their proper Scene and Place, tho' moſt of the foregoing Incidents in the Poem were contrived ſo as to prepare the Violence of this Scene; and all the foregoing part of this Scene was laid as a Gradation of Paſſion, to prepare the violence of theſe Expreſſions, the laſt and moſt extream of the whole, in *Oſmin*'s Part.

For once I will let theſe Lines remain as they are ſet by Mr. *Collier*, with his own filthy Foil beneath, hem'd in and ſullied over with his own *Smut*. And ſtill what is there either of Profaneſs or Immodeſty in the Expreſſion? Is not the Reflection rather moral and religious than otherwiſe? Does not the Alluſion ſet forth the terrors of Damnation? I dare affirm that Mr. *Collier*

lier himſelf, cannot ſo tranſpoſe thoſe words as to make 'em ſignifie any thing either *ſmutty* or *profane*: What he may be able to do with the Letters if they were disjointed, I know not; I will not diſpute his Skill in *Anagram*; and if the truth were known, I believe there lies the Streſs of his Proof. Well, Mr. *Saygrace*, in the *Double-dealer*, is beholding to him for his new Amuſement, for the future he ſhall renounce Acroſticks and purſue *Anagrams*.

As to what he ſays after, that theſe Verſes are a ſimilitude drawn from the Creed; I no more underſtand it, than he himſelf would believe it, tho' he ſhould affirm it.

In the reſt of his Remarks upon this Scene, his *Zeal* gives way to his *Criticiſm*; he had but an ill hold of *Profaneſs*, and was reduc'd to catch at the *Poetry*. The corruption of a rotten Divine is the Generation of a ſowr Critick.

He

He is very merry, and as he ſuppoſes with me; in laughing at *waſting Air*. *Waſting* he thinks is a ſenſeleſs *Epithet* for *Air*, truly I think ſo too. I will not loſe this occaſion of conſenting with him, becauſe he will not afford me many more: But where does he meet with *waſting Air*? not in the *Mourning-bride*; for in that Play it is printed *wafting Air*, ſo that all his awkard Railery about this word, reflects alone upon himſelf: To ſay nothing of his Honeſty in making a falſe Quotation, or of his becoming aſſurance in charging me with his own Nonſenſe.

He proceeds in his unlucky and ſatirical Strain, and ridicules half a dozen Epithets, and about as many Figures, which follow in the ſame Scene, with much Delicacy of fine Railery, Excellence of good Manners, and Elegancy of Expreſſion.

Almeria,

Almeria, in the Play, oppreſs'd and ſinking beneath her Grief, adapts her words to her Poſture, and ſays to *Oſmin*-----

——— *O let us not ſupport,*
But ſink each other lower yet, down, down,
Where levell'd low, &c.

One would think (ſays Mr. *Collier*) *ſhe was learning a Spaniel to ſet.*

Learning a Spaniel to ſet! *Delectus verborum eſt Origo eloquentiæ*, is an Aphoriſm of *Julius Cæſar*, and Mr. *Collier* makes it plain. This poor Man does not ſo much as underſtand even his own Dog-language, when he ſays *learning*, I ſuppoſe he means *teaching a Spaniel to ſet*, a dainty Critick, indeed!

A little before, *Almeria* is cold, faint and trembling in her Agony, and ſays,

—I chatter, ſhake and faint with thrilling fears.

By the way (ſays Mr. *Collier*, for now he is Mr. *Collier emphatically*) *'tis a mighty wonder to hear a Woman chatter! but there is no Jeſting*, &c.

Jeſting quotha! What, does he take the letting a Pun to be the breaking of a Jeſt? a Whip and a Bell, and away with him to Kennel again immediately.

Ay, now he's in his Element, as you ſhall hear.

This litter of Epithets makes the Poem look like a Bitch over-ſtock'd with Puppies, and ſucks the Sence almoſt to skin and bone. The Compariſon is handſome, I muſt needs ſay; but I deſire the Reader to conſider that it is Mr. *Collier* the Critick, that talks at this odd rate; not Mr. *Collier* the Divine: I would not, by any means, that

that he ſhould miſtake one for the other.

If it is neceſſary for me to give any reaſon in this place, why I have uſed Epithets and Figures in this Scene, I will do it in few words. Firſt I deſire the Reader to remove my Verſes from amongſt Mr. *Collier*'s Interlineations of ſad Drollery; and reinſtate 'em in the Scene of the Play from whence they were torn. If there is found Paſſion in thoſe parts of the Scene where thoſe Epithets and Figures are uſed, they will ſtand in need of no Vindication; for every body knows that Diſcourſes of men in Paſſion, naturally abound in Epithets and Figures, in Agravations and Hyperboles. To this I add, That the Diction of Poetry conſiſts of Figures; by the frequent uſe of bold and daring Figures, it is diſtinguiſh'd from Proſe and Oratory. Epithets are beautiful in Poetry, but make Proſe lan-

languiſhing and cold; and the frequent uſe of them in Proſe, makes it pretend too much and approach too near to Poetry. If Figures and Epithets are natural to Paſſion, and if they compoſe the Diction of Poetry, certainly Tragedy, which is of the ſublime and firſt-rate Poetry, and which ought every where to abound in *Paſſion*, may very well be allow'd to uſe Epithets and Figures, more eſpecially in a Scene conſiſting entirely of Paſſion, and ſtill more particularly in the moſt violent part of that Scene. Thus much, to juſtifie the uſe and frequency of Epithets and Figures in the Scene abovementiond. Ay, but Mr. *Collier* ſays ſome of the Figures there are *Stiff*: He ſays ſo, I confeſs; but what then? Why in anſwer, I ſay they are not, and ſo leave it to be determin'd by better Judges. *Ariſt. Rhet.* L. 3. C. 3.

Having

Having ſhewn that men in Paſſion, naturally make uſe of violent Figures and Epithets; I will produce no leſs a Man than Mr. *Collier* himſelf for an Example: If you would behold the Gentleman beginning to ſwell, ſee him in Page 80. there he puffs and blows, and deals mightily in ſhort periods: At firſt he is ſcarce able to Breath, but at length he Opens; and anon finds vent for a very odd Expreſſion. He is angry with ſome Play or other, and ſays-- *Nature made the ferment and riſing of the Blood, for ſuch occaſions.* I hope he ſpeaks Figuratively, or elſe I am ſure he ſpeaks at leaſt Prophanely; for we know who is meant by *Nature in the Language of Chriſtianity, and eſpecially under the Notion of a* Maker.

v. p. 72.

He diſcovers in this Expreſſion, that his Religion and his Natural Philoſophy are both of a ſize.

He

He has declared the very Source of Living, and the Spring of Motion in the Mechanical Part of Man, to be no more than the Fountain-Head of Follies and Paſſions; and intimates very ſtrongly, That *Nature* made it only for that purpoſe.

But I think nothing that he ſays, ſhould be conſider'd ſeriouſly; therefore I will proceed, and produce Mr. *Collier* as he ſtands advanc'd both in *ferment* and *figure*. In (p. 84.) he has drawn Quotations from Comedies, *that look Reeking as it were from* Pandemonium, *and almoſt ſmell of Fire and Brimſtone; Eruptions of Hell with a witneſs! He almoſt wonders the Smoak of them has not darkned the Sun, and turn'd the Air to Plague and Poiſon. Provocations enough to Arm all Nature in Revenge; to exhauſt the Judgments of Heaven*, &c. He goes on with ſuch terrible Stuff for a conſiderable while together. I give this only as a Sample

of ſome of this Gentleman's Figures.

Methinks I hear him pronounce 'em every time I behold 'em, they are almoſt Noiſy and Turbulent, even in the Print. In ſhort, they are Contagious; and I find he that will ſpeak of them, is in great danger to ſpeak like them. But why does Mr. *Collier* uſe all this Vehemence in a Written Argument? If he were to Preach, I grant it might be neceſſary for him to make a Noiſe, that he might be ſure to be heard: But why all this Paſſion upon Paper? Judgment is never Outrageous; and Chriſtianity is ever Meek and Mild.

I have read it ſomewhere as the Remark of St. *Chryſoſtom*, That the Prophets of God were as much diſtinguiſh'd from the Prophets of the Devil by their Behaviour, as by the Divine Truths which they utter'd. The former gave Oracles with all Mildneſs and Temper; the other were ever Bellow-

Bellowing with Fury and Madneſs; no wonder (ſays he) for the firſt were inſpir'd with the Holy Ghoſt; and the laſt were poſſeſs'd with the Devil. So the reaſon is plain.

But I have employ'd too much time in digreſſing from my purpoſe, which is chiefly to Vindicate my ſelf; and only from Caſual Obſervation, to take Notice of Mr. *Colliers* Errors, as they ſhall appear Blazing up and down in thoſe Pages where I am concern'd, or others into which I may dip accidentally, in ſearching for Expreſſions cited from my own Plays.

I have done with him in his Chapter of Immodeſty. The Reader has ſeen his Charge againſt the *Mourning Bride*, and is a Judge of the Juſtneſs and Strength of it. I confeſs I have not much to ſay in Commendation of any thing that I have Written: But if a fair-dealing-man, or a candid Critick had examin'd that Tragedy, I fan-

cy that neither the general Moral contain'd in the two laſt Lines; nor the ſeveral particular Morals interwoven with the ſucceſs of every principal Character, would have been overſeen by him.

The Reward of Matrimonial Conſtancy in *Almeria*, of the ſame Virtue, together with filial Piety and Love to his Country in *Oſmin*; the Puniſhment of Tyranny in *Manuel*, of Ambition in *Gonzalez*, of violent Paſſions, and unlawful Love in *Zara*: Theſe it may be were Parts of the Poem as worthy to be obſerved, as one or two erroneous Expreſſions; and admit they were ſuch, might in ſome meaſure have aton'd for them.

Mr. *Collier* in his ſecond Chapter, Charges the Stage with Profaneſs. Almoſt all the Quotations which he has made from my Plays in this Chapter are repreſented falſly, or by halves; ſo

ſo that I have very little to do in their Vindication, but to repreſent 'em as they are in the Original, fairly and at length; and to fill up the Blanks which this worthy honeſt Gentleman has left.

In the Old Batchelour (ſays he) *Vainlove asks* Bellmour, *Could you be content to go to Heav'n?* Coll. P. 62.

Bell. *Hum, not immediately, in my Conſcience not Heartily* -----

Here Mr. *Collier* concludes this Quotation with a daſh, as if both the Senſe and the Words of the whole Sentence, were at an end. But the remainder of it in the Play *Act.* 3. *Scene* 2. is in theſe words ---*I would do a little more good in my generation firſt, in order to deſerve it.*

I think the meaning of the whole is very different from the meaning of the firſt half of this Expreſſion. 'Tis one thing for a Man to ſay poſitively, he will not go to Heaven; and another

to ſay, that he does not think himſelf worthy, till he is better prepared. But Mr. *Collier* undoubtedly was in the right, to take juſt as much as would ſerve his own turn. The Stile of this Expreſſion is Light, and ſuitable to Comedy, and the Character of a wild Debauchee of the Town; but there is a Moral meaning contain'd in it, when it is not repreſented by halves.

From Scene 3. of the 4*th* Act of the ſame Comedy, he makes the following Quotation. *Fondlewife* a Jealous Puritan is obliged for ſome time to be abſent from his Wife:

Fond. *Have you throughly conſider'd how deteſtable, how heinous, and how Crying a Sin the ſin of Adultery is? Have you weigh'd it, I ſay? for it is a very weighty ſin: and although it may lie —— yet thy Husband muſt alſo bear his part; for thy Iniquity will fall upon his Head.* Here is another Daſh in this Quotation, I refer the Reader to the Play

to

to ſee what words Mr. *Collier* has Omitted; and from thence he may gueſs at the Strength of his Imagination.

For this Quotation, the Reader ſees it in the ſame Condition that Mr. *Collier* thinks fit to ſhew it: His Notes upon it are as follow.

This fit of Buffoonry and Profaneneſs, was to ſettle the Conſcience of Young Beginners, and to make the Terrors of Religion inſignificant.

Indeed I cannot hold Laughing, when I compare his dreadful Comment with ſuch poor ſilly words as are in the Text: eſpecially when I reflect how *young a beginner*, and how very much a Boy I was when that Comedy was Written; which ſeveral know was ſome years before it was Acted: When I wrote it I had little thoughts of the Stage; but did it to amuſe my ſelf in a ſlow Recovery from a Fit of Sickneſs. Afterwards through

my Indiſcretion it was ſeen; and in ſome little time more it was Acted: And I through the remainder of my Indiſcretion, ſuffer'd my ſelf to be drawn in, to the proſecution of a difficult and thankleſs Study; and to be involved in a perpetual War with Knaves and Fools. Which reflection makes me return to the Subject in hand.

Bellmour *deſires* Lætitia *to give him leave to Swear by her Eyes and her Lips.* Well, I am very glad Mr. *Collier* has ſo much Devotion for the Lips and Eyes of a Pretty Woman, that he thinks it Profanation to Swear by 'em. I'll give him up this, if he pleaſes. To the next.

He kiſſes the Strumpet, and tells her---- Eternity was in that Moment.

To ſay *Eternity is in a Moment*, is neither Profane nor Sacred, nor good nor bad. With Reverence of my Friend the Author be it ſpoken, I take it to be

be ſtark Nonſenſe; and I had not cared if Mr. *Collier* had diſcover'd it.

Something or other he ſaw amiſs in it, and Writing a Chapter of Profaneneſs at that time, like little *Bays*, he popt it down for his own.

Lætitia when her Intrigue was like to be diſcover'd, ſays of her Lover,

All my Comfort lies in his Impudence, and Heav'n be prais'd, he has a conſiderable Portion.

This Mr. *Collier* calls the *Play-houſe Grace*. It is the expreſſion of a wanton and a vicious Character, in the Diſtreſs and Confuſion of her Guilt. She is diſcover'd in her Lewdneſs, and ſuffer'd to come no more upon the Stage.

In the end of the laſt Act *Sharper* ſays to *Vain-love*:

I have been a kind of Godfather to you yonder:

I have promis'd and vow'd ſome things in your name, which I think you are bound to perform.

I meant no ill by this Allegory, nor do I perceive any in it now. Mr. *Collier* ſays it was meant for Drollery on the Catechiſm; but he has a way of diſcovering Drollery where it never was intended; and of intending Drollery where it can never be diſcovered. So much for the *Old Batchelour*.

In the *Double-Dealer* (he ſays) *Lady Plyant cries out Jeſu, and talks Smut in the ſame Sentence.* That Exclamation I give him up freely. I had my ſelf long ſince condemn'd it, and reſolv'd to ſtrike it out in the next Impreſſion. I will not urge the *folly*, viciouſneſs, or affectation of the Character to excuſe it. Here I think my ſelf oblig'd to make my Acknowledgments for a Letter which I receiv'd after the Publication of this Play, relating to this very Paſſage. It came from an Old Gentlewoman and a Widow, as ſhe ſaid, and very well to paſs: It contain'd very good

good Advice, and requir'd an Answer, but the Direction for the Superscription was forgot. If the good Gentlewoman is yet in being, I desire her to receive my Thanks for her good Counsel, and for her Approbation of all the Comedy, that Word alone excepted.

That Lady *Plyant* talks *Smut* in the same Sentence, lies yet upon Mr. *Collier* to prove. His bare Assertion without an Instance, is not sufficient. If he can prove that there is downright *Smut* in it, why e'en let him take it for his pains: I am willing to part with it.

His next Objection is, that Sir *Paul*, who he observes bears the Character of a Fool, makes mention too often of the word *Providence*; for says Mr. *Collier*, p. 62. *the meaning must be* (by the way, that *must* is a little hard upon me) *that Providence*

vidence is a ridiculous Suppoſition; and that none but Blockheads pretend to Religion. What will it avail me in this place to ſignifie my own meaning, when this modeſt Gentleman ſays, I *muſt mean* quite contrary?

Lady Froth is pleaſed to call Jehu *a Hackney Coachman.* (Ibid.)

Lady *Froth*'s words are as follow--- *Our Jehu was a Hackney Coachman when my Lord took him.* Which is as much as to ſay, that the Coachman's Name is *Jehu*: And why might it not be *Jehu* as well as *Jeremy*, or *Abraham*, or *Joſeph*, or any other Jewiſh or Chriſtian Name? *Briſk* deſires that this may be put into a Marginal Note in Lady Froth's Poem.

This Mr. *Collier* ſays, is meant to *burleſque the Text, and Comment under one.* What Text, or what Comment, or

or what other earthly Thing he can mean, I cannot poſſibly imagine. Theſe Remarks are very Wiſe; therefore I ſhall not Fool away any time about them.

Sir *Paul* tells his Wife, *he finds Paſſion coming upon him by Inſpiration.* P. 64.

The poor Man is troubled with the *Flatus*, his Spleen is pufft up with Wind; and he is likely to grow very angry and peeviſh on the ſuddain; and deſires the privilege to Scold and give it Vent. The word *Inſpiration* when it has *Divine* prefix'd to it, bears a particular and known ſignification: But otherwiſe, to *inſpire* is no more than to *Breath into*; and a Man without profaneneſs may truly ſay, that a Trumpet, a Fife, or a Flute, deliver a Muſical Sound, by the help of Inſpiration. I refer the Reader to my fourth Propoſition, in this Caſe. For a Diſpute about this word, would be very like the Controverſie

troverſie in *Ben. Johnſon's Barthol. Fair*, between the *Rabbi* and the *Puppet*; it *is* profane, and it *is not* profane, is all the Argument the thing will admit of on either ſide.

The Double-dealer is not yet exhauſted. ib.

That is, Mr. *Collier* is not yet exhauſted; for to give double Interpretations to ſingle Expreſſions, with a deſign only to lay hold of the worſt, is double dealing in a great degree.

Cynthia the top Lady grows thoughtful. *Cynthia* it ſeems is the Top Lady now; not long ſince, the other Three were
P. 12. the three *biggeſt*. Perhaps the Gentleman ſpeaks as to perſonal proportion, *Cynthia* is the Talleſt, and the other Three are the Fatteſt of the Four.

Well. *Cynthia is thoughtful, and upon the queſtion relates her Contemplation.*

Cyn. *I am thinking, that though Marriage makes Man and Wife one Fleſh, it leaves them two Fools.*

Here

Here he has filch'd out a little word ſo ſlily, 'tis hardly to be miſs'd; and yet without it, the words bear a very different ſignification. The Sentence in the Play is Printed thus ---- *Though Marriage makes Man and Wife one Fleſh, it leaves 'em STILL two Fools.* Which by means of that little word *ſtill*, ſignifies no more, than that if two People were Fools, before or when they were married, they would continue in all probability to be Fools ſtill, and after they were married. *Ben. Johnſon* is much bolder in the firſt Scene of his *Bartholomew Fair.* There he makes Littlewit ſay to his Wife ---- *Man and Wife make one Fool*; and yet I don't think he deſign'd even that, for a Jeſt either upon *Geneſis* 2. or St. *Matthew* 19. I have ſaid nothing comparable to that, and yet Mr. *Collier* in his penetration has thought fit to accuſe me of nothing leſs.

Thus

Thus I have ſumm'd up his Evidence againſt the *Double-dealer*. I have not thought it worth while to Croſs-examine his Witneſſes very much, becauſe they are generally ſilly enough to detect themſelves.

In *Love* for *Love*, *Scandal* tells
P. 74. Mrs. *Foreſight*, he will *die a Martyr rather than diſclaim his Paſſion*. The word Martyr is here uſed Metaphorically to imply Perſeverance. *Martyr* is a Greek word, and ſignifies in plain Engliſh, no more then a *Witneſs*. A holy Martyr, or a Martyr for Religion is one thing; a wicked Martyr, or Martyr for the Devil is another: A Man may be a Martyr that is a Witneſs to Folly, to Error, or Impiety. *Mr. Collier* is a Martyr to Scandal and Falſhood quite through his Book. This Expreſſion he ſays, is *dignifying Adultery with the Stile of Martyrdom*; as if any word could dignifie Vice.

Theſe

These are very trifling Cavils, and I think all of this kind may reasonably be referr'd to my Fourth Proposition.

Jeremy who was bred at the University, calls the natural Inclinations to Eating and Drinking, Whoreson Appetites. Ibid.

Jeremy bred at the University! Who told him so? What *Jeremy* does he mean, *Jeremy Collier*, or *Jeremy Fetch*? The last does not any where pretend to have been bred there. And if the t'other would but keep his own Counsel, and not Print *M. A.* on the Title Page of his Book, he would be no more suspected of such an Education than his Name-sake. *Jeremy* in the *Play*, banters the Coxcomb *Tattle*, and tells him he has been at *Cambridge*: Whereupon *Tattle* replies ---

'Tis well enough for a Servant to be bred at an University.

Which is ſaid to expoſe the impudence of illiterate Fops, who ſpeak with Contempt of Learning and Univerſities. For the word *Whoreſon*, I had it from *Shakeſpear* and *Johnſon*, who have it very often in their Low Comedies; and ſometimes their Characters of ſome Rank uſe it. I have put it into the Mouth of a Footman. 'Tis not worth ſpeaking of. But Mr. *Collier* makes a terrible thing of it, and compares it to the *Language of Manicheans, who made the Creation to be the Work of the Devil.* After which he civilly ſolves all by ſaying, *the Poet was* Jeremy's *Tutor, and ſo the Myſtery is at an end.* This by a Periphraſis is calling me *Manichean*; well let him call me what he pleaſes, he cannot call me *Jeremy Collier.*

His next Quotation is of one line taken out of the middle of eight more in a Speech of Sir *Sampſon* in the ſecond Act of this Comedy: he repreſents

ſents it as an Aphoriſm by it ſelf, and without any regard to what either preceeds or follows it. I deſire to be excuſed from tranſcribing the whole Scene or Speech. I refer to my third Propoſition, and deſire the Reader to view it in its place. Mr. *Collier's* Citaon is---*Nature has been provident only to Bears and Spiders.* I beg the Reader to peruſe that Scene, and than to look into the 139 *Pſalm*, becauſe *Mr. Collier* ſays it is paraphraſed by me in this Place. I wonder how ſuch remote Wickedneſs can enter into a Man's Head. I dare affirm the Scene has no more reſemblance of the *Pſalm*, than *Mr. Collier* has of the Character of a Chriſtian Prieſt, which he gives us in page 127, 128. of his own Book. Towards the end of the third Act, *Scandal* has occaſion to flatter Old *Foreſight*. He talks to him, and humours him in the Cant of his own Character, recites Quotations in fa-

vour of Aſtrology, and tells him the wiſeſt Men have been beholding to
p. 75. that Science---

Solomon (ſays he) *was Wiſe, but how? By his Judgment in Aſtrology.* So *ſays* Pineda *in his third Book and eight Chap.* But the Quotation of the Authority is omitted by Mr. *Collier*, either becauſe he would repreſent it as my own Obſervation to ridicule the Wiſdom of *Solomon*, or elſe becauſe he was indeed Ignorant that it belong'd to any Body elſe.

The Words which gave me the Hint are as above cited. *Pin. de rebus Salom.*

--- Illum Judiciariam Aſtrologiam calluiſſe circa naturalia, circa inclinationes hominum, &c.

Do's Mr. *Collier* believe in Prognoſtications from Judicial Aſtrology? Do's he think that *Solomon* had his Wiſdom only from thence? If he does not, why will he not permit the Superſtitions growing from that Science

ence to be expos'd? Why will he not underſtand that the expoſing them in this Place and Manner, does not ridicule the Wiſdom of *Solomon*, but the Folly of *Foreſight*?

Scandal he ſays, continues his Banter, and ſays, *The Wiſe Men of the Eaſt ow'd their Inſtruction to a Star, which is rightly obſerv'd by* Gregory *the Great, in favour of Aſtrology.*

Scandal indeed Banters *Foreſight*, but he does not banter the Audience, in mentioning *Gregory* the Great: Take his own Words.

> *Deus accommodate ad eorum ſcientiam docuit, ut qui in Stellarum Obſervatione verſabantur ex ſtellis Chriſtum diſcerent.*

The reſt of the Banter is what *Scandal* relates from *Albertus Magnus*, who makes it the moſt *valuable Science, becauſe it teaches us to conſider the Cauſation of Cauſes in the Cauſes of things.*

I am but a bare Tranſlator in this place; for example:

Albert. Mag. Tom. 5. p. 659. ---- *Nos habemus unam ſcientiam mathematicam, quæ docet nos in rerum cauſis Cauſationem cauſarum Conſiderare.*

Is not all this ſtuff, and fit to be expoſed; yet theſe and ſome other like Sayings, have I ſometimes met with as Authorities in Vindication of Judicial Aſtrology.

In Page 76. Mr. *Collier* is very angry that Sir *Sampſon* has not another Name; becauſe *Sampſon* is a Name in the Old Teſtament.

He ſays it is Burleſquing the Sacred Hiſtory, for Sir *Sampſon* to boaſt of his Strength; becauſe *Sampſon* in the Teſtament is ſaid to be very ſtrong. The reſt that he quarrels at is a metaphorical expreſſion or two, of leſs Conſideration if poſſible, than any of his former Cavils.

I refer the Reader to the Scene, which is the laſt in the Play: And for an Anſwer, to what has before been ſaid on the word *Martyr*. When I read in this page theſe words of *Mr. Collier* ----*to draw towards an end of this Play*, I thought he had no more to ſay to it; but his method is ſo admirable, that he never knows where to begin, nor when to make an end. Five or ſix pages farther I find another of his Remarks.

In *Love* for *Love*, *Valentine* ſays, *I am Truth.* Coll. p. 83.

If the Reader pleaſes to conſult the Fourth Act of that Comedy, he will there find a Scene, wherein *Valentine* counterfeits madneſs.

One reaſon of his Counterfeiting in that manner, is, that it conduces ſomewhat to the deſign and end of the Play. Another reaſon is, that it makes a Variation of the Character; and has the ſame effect in the Dia-

logue of the Play, as if a new Character were introduc'd. A third uſe of this pretended madneſs is, that it gives a Liberty to Satire; and authoriſes a Bluntneſs, which would otherwiſe have been a Breach in the Manners of the Character. Mad-men have generally ſome one Expreſſion which they uſe more frequently than any other. *Valentine* to prepare his Satire, fixes on one which may give us to underſtand, that he will ſpeak nothing but Truth; and ſo before and after moſt of his Obſervations ſays --- *I am Truth.* For example. *Foreſight* asks him

----- *What will be done at Court?*

Val. *Scandal will tell you* ---- *I am Truth, I never come there.*

I had at firſt made him ſay, *I am Tom-tell-troth*; but the ſound and meanneſs of the Expreſſion diſpleas'd me: and I alter'd it for one ſhorter, that might ſignifie the ſame thing. What a Charitable and Chriſtian-like Conſtruction

ſtruction my dear Friend *Mr. Collier* has given to this Expreſſion, is fit only to be ſeen in his own Book; and thither I refer the Reader: I will only repeat his Remark as it perſonally aims at me ---- *Now a Poet that had not been ſmitten with the pleaſure of Blaſphemy, would not have furniſh'd Frenzy with Inſpiration*, &c. Now I ſay, a Prieſt who was not himſelf furniſh'd with Frenzy inſtead of Inſpiration, would never have miſtaken one for the other.

In his next Chapter he Charges the Stage with the Abuſe of the Clergy. He quotes me ſo little in this Chapter, and has ſo little reaſon even for that little, that it is hardly worth examining.

The *Old Batchelour* has a *Throw* (as he calls is) at the diſſenting Miniſters. p. 101.

Now this *Throw*, in his own Words, amounts to no more than that a Pimp pro-

provides the Habit of a diſſenting Miniſter, as the ſafeſt Diſguiſe to co conceal a Whoremaſter: Which is rather a Complement than an Affront to the Habit.

Barnaby calls another of that Character Mr. Prig. Calls him Mr. *Prig?* Why what if his Name were Mr. *Prig?* Or what if it were not? This is furiouſly ſimple! *Fondlewife to hook in the Church of* England *into the Abuſe, tacks a Chaplain to the End of the Deſcription.*

How this pretty little Reaſoner has (as he calls it) hook't in the Church of *England?* Can't a Man be a Chaplain unleſs he is of the Church of *England?*

Father *Dominick* the 2*d.* he's for bringing in Heav'n and the Church by hook or crook into his Quarrel. If a *Mufti* had been tack'd to the Deſcription, he would have been equally offended; for *Mufti* in the Language of

of the Theater, he ſays, ſignifies *Biſhop*. P. 103.

Maskwell in the *Double Dealer*, has P. 102.
a Plot, and is for engaging *Saygrace* in it. He is for *inſtructing the Levite*, and ſays, *without one of them have a Finger in't, no Plot, publick or private, can expect to proſper.*

Perhaps that is a Miſtake; many damnable Plots have miſcarried, wherein Prieſts have been concern'd.

After this, he has tranſcrib'd a broken Piece of a Dialogue between *Maskwell* and *Saygrace*, which I leave to ſhift for it ſelf; having nothing in it worth an Accuſation, or needing a Defence.

Mr. *Collier* is very florid in this Chapter; but it is very hard to know what he would be at. He ſeems to be be apprehenſive of being brought upon the Stage, and in ſome Places endeavours to prove, that as he is a Prieſt, he ſhould be exempted from the Correction of the *Drama*. P. 124, 127.

In

In other Places he does not ſeem to be averſe to treading the Stage; but he would do it in Buskins: He would be *all Gold, Purple, Scarlet, and Embroidery; and as rich as Nature, Art, and*
p. 118. *Rhetorick, can make him.*

We will firſt enquire whether he may be brought on the Stage or not; and then ſhew both how he would, and how he ſhould be repreſented; granting the Repreſentation of his Character to be lawful.

p. 127. Here he lays down ſomething with the appearing face of an Argument, under 3. Heads, to ſhew that the Clergy have a *Right to Regard and fair Uſage.* I'm ſure I will never diſpute that with him in the general Terms. But I ſuppoſe he is particular here; and means that they have a Right to be exempted from the Theater. Whether they have or not I will not pretend to determin; This I know, that the Cuſtom of the Theater in all Ages and Countries is againſt this

this Opinion; which in this Chapter is ſufficiently prov'd by the Examples which himſelf has produc'd.

If Mr. *Collier* is in earneſt of that Opinion, he has behav'd himſelf either very treacherouſly or very weakly, in offering to aſſert it by a falſe and a ſophiſtical Argument. His Proof begins.

1. Becauſe of their relation to the Deity.

Now (ſays he) the Credit of the Service always riſes in Proportion to the Quality and Greatneſs of the Maſter. Upon this Poſition he builds all the argument under this firſt Head. The Poſition is ſophiſtical, & his Inferences conſequently falſe. The trick lies here. It being granted him that the Credit of the *Service* riſes in Proportion, *&c.* he ſlily infers, that the Credit of the *Servant* alſo riſes in proportion to the Credit of the *Service*, which is falſe: For every body knows that an ill Servant both diſcredits his Service, and is diſcredited by it. And by how much the more honourable

ble the Service is in which he is employ'd, ſo much the more is he accounted an ill Man who behaves himſelf unworthily in that Service.

If an offending Servant is puniſh'd by the Law, the honour of the Service is not by that means violated; ſo far from that, that it is rather vindicated: Neither on the Stage is the divine Service ridicul'd, only the ridiculous Servant is expos'd.

2. Becauſe of the Importance of their Office. And,

3. They have Preſcription for their Privilege, their Function has been in Poſſeſſion of Eſteem in all Ages and Countries.

Theſe 2. are but Branches of the firſt Head: for *their relation to the Deity* implies the *importance of their Office*; and beſpeaks that Privilege and Eſteem which ever ought to be paid to their Holy Function.

But here again Mr. *Collier* confounds the

the Function with the Perſon, the Service with the Servant: He is Father *Dominick* ſtill.

I would ask Mr. *Collier* whether a Man, after he has receiv'd holy Orders, is become incapable of either playing the Knave, or the Fool?

If he is not incapable, it is poſſible that ſome time or other his Capacity may exert it ſelf to Action.

If he is found to play the Knave, he is ſubject to the Penalties of the Law, equally with a Lay-man; if he plays the Fool, he is equally with a Lay-fool, the ſubject of Laughter and Contempt.

By this Behaviour the *Man* becomes alienated from the *Prieſt*; as ſuch Actions are in their own nature ſeparate and very far remov'd from his function, and when ſuch a one is brought on the Stage, the folly is expos'd, not the function; the *Man* is ridicul'd, and not the *Prieſt*.

Such a Character neither does nor can aſperſe the ſacred Order of Prieſthood,

hood, neither does it at all reflect upon the persons of the pious and good Clergy: For as *Ben. Johnson* observes on the same occasion from St. *Hierome*, *Ubi generalis est de vitiis disputatio, Ibi nullius esse personæ injuriam*, where the business is to expose and reprehend Folly and Vice in general, no particular person ought to take offence. And such business is properly the business of Comedy.

That this may not look like a sophistical distinction in me, to say that the *Man* does, by his behaviour, as it were alienate himself from the *Priest*, and become liable to an ill Character, apart from his Office: I desire it may be observ'd that the Church it self makes the same Distinction.

It was foreseen by the Reverend Bishops and Clergy of this Realm, in their Convocations for establishing the 39. Articles of our Religion in the Years 1562. and 1604. that evil Men (unperceiv'd to be such) might creep

creep into the Miniſtry of the Church. That afterwards they might become openly profligate, and notoriouſly Scandalous in their Lives and Converſations; even to that Degree, that ſome ſcrupulous Chriſtians, and of a very tender Conſcience, might probably take ſuch Offence at the unworthineſs of their Miniſter, as dangerouſly to avoid his Adminiſtration of the Holy Word and Sacraments: To refrain from publick Worſhip, and to loſe the real Benefit of the Communion, thro' a miſconceiv'd Opinion of the invalidity of it when Adminiſtred by unclean and wicked Hands.

They might (and not without ſome reaſonable Grounds) doubt whether the ſame Man who was perſonally Impious, could be ſpiritually Sacred; whether he who by his Example would ſeduce 'em to the Devil, could by his Precepts be conducing to

their Salvation. This I ſay, they might doubt; and not without ſome reaſonable Grounds; and not without the Opinions of two of the Fathers, *viz.* St. *Cyprian*, and St. *Origen* to Authorize their Diſtruſt.

But to remove this Doubt, and to invalidate the Authorities of thoſe Fathers, the ſix and twentieth Article of Religion was thus Eſtabliſhed by the Convocations abovementioned.

Article 26.

Although in the viſible Church the Evil be ever mingled with the Good, and ſometime the Evil have chief Authority in the Miniſtration of the Word and Sacraments: Yet for as much as they do not the ſame in their own Name, but in Chriſt's, and do Miniſter by his Commiſſion and Authority; we may uſe their Miniſtery both in hearing the Word of God, and in receiving the Sacraments. Neither is the effect of Chriſt's Ordinance taken away by

by their Wickedneſs, nor the Grace of God's Gifts diminiſhed from ſuch, as by Faith, and rightly do receive the Sacraments Miniſtred unto them; which are effectual, becauſe of Chriſt's Inſtitution and Promiſe, although they be Miniſtred by evil Men.

Nevertheleſs it appertaineth to the Diſcipline of the Church, that enquiry be made of evil Miniſters: And that they be accuſed by thoſe that have knowledge of their Offences; and finally being found Guilty by juſt Judgment be depoſed.

Here is a moſt manifeſt Diſtinction made between the Man and the Prieſt. Between the regard to his Perſon, and the reſpect to his Function.

I will ſhew anon, that Mr. *Collier* himſelf has made this very Diſtinction, when he is pleaſed to approve of the Characters of *Joida* and *Mathan* in the *Athalia* of *Racine*.

If any Man has in any Play expos'd a Prieſt, as a Prieſt, and with

an intimation, that as ſuch, his Character is ridiculous: I will agree heartily to condemn both the Play and the Author. I am confident no Man can defend ſuch an Impiety; and whoever is guilty of it, my Advice to him is, that he acknowlege his Error, that he repent of it and ſin no more.

I confeſs I do not remember any ſuch Character, Mr. *Collier*, who is more converſant with bad Plays than any Man that I know, perhaps may.

Mr. *Collier* in this Chapter produces many Inſtances of the Characters of Prieſts in the Poems of Heathen Writers; he is extreamly delighted with the Diſtinctions of their Habits, with the Show and Splendour in which they appear'd. The Crown and guilt Scepter of *Chryſes*, with the valuable Ranſom which he had in his Power, are Objects that gratifie his vain Imagination extreamly. He is indeed ſo rapt with his

ſplend-

ſplendid Ideas of *Chryſes*, *Laocoon*, and *Chloreus*, that to uſe his own Phraſe, he *runs riot* upon their Deſcription from *page* 112 to 118. he ſeems to have quite laid aſide the Thoughts of the *twelve poor Men who over-bore all the Oppoſitions of Power and Learning*, in pag. 81.

He now talks of nothing but great Families, great Places, wealthy and honourable Marriages, fine Cloaths, and in ſhort, of all the Pomps and Vanities of this wicked World. To give him his Due, as in ſome Places of his Book he criticizes more like a Pedant than a Scholar; argues more like a Sophiſter than a right Reaſoner, and rallies more like a Waterman than a Gentleman; ſo in this Place he talks more like a Herald-Painter than a Prieſt, and inſiſts more upon Pedigrees and Coats of Arms, than on moral Virtues or a generous Education.

He tells us the *Jewiſh* and *Egyptian* Prieſts, the *Perſian Magi*, and *Dru-*

ids of *Gaul* were all at the *upper end of the Government*, p. 131. What then? What is that to us, any more than if they were uſed to ſit at the upper end of the Table? No doubt this Gentleman's Affection for ſuch a Seat, furniſh'd him with this florid and metaporical Expreſſion.

In p. 132. He ſays *the Prieſthood was for ſome time confin'd to the Patrician Order.* Very well: we know the Reaſon of that; but with Submiſſion, that is not the ſame thing as if the *Patrician* Order had been confin'd to the Prieſthood. However, this Gentleman's Meaning is plain; certainly if he were Pope, he would renounce the Title of *Servus Servorum Dei.*

He quotes *Tully* for his Approba-
p. 133. tion of the ſame Perſon's being ſet at the Head both of Religion and Government. What does he mean by this? What Occaſion is there of this

Quo-

Quotation, in our Country? Is not our King both at the Head of our Religion and Government? When Mr. *Collier* allows him one, perhaps he will not deny him the other.

But to come to his Meaning (if he has any) thro' all this vain Stuff. I take it, he would give us to underſtand, that in all Ages the Function of a Prieſt was held to be a very honourable Function. Did Mr. *Collier* ever meet with any Body Fool enough to engage him to aſſert that?

He tells us that Men of the firſt Quality; nay, Kings and Emperors have been employ'd in the ſacred Miniſtry: And I can tell him that Kings and Emperors have been in all Ages expos'd on the Stage; their Ambition, Tyrannies and Cruelties, all the Follies and Vices which were Conſequences of their arbitrary Power and ungovern'd Appetites, have been laid open to the Peoples View.

They have been puniſh'd, depos'd, and put to Death on the Stage; yet never any King complain'd of the Theater, or the Poets. On the contrary, all great Princes have cheriſh'd and ſupported them ſo long as they themſelves were great; till they have diminiſh'd in their own Characters, and turn'd to Bigotry and Enthuſiaſm; and of this a living Inſtance might be given.

Yet, 1. Kings have a Relation to the Deity.

They are his Deputies and Vicegerents on Earth.

2ly. They are poſſeſs'd of a very important Office. And,

3ly. Their Function has been in Poſſeſſion of Eſteem in all Ages and Countries.

That Men of Quality have always been, and are now employ'd in the ſacred Miniſtry, is evidently true; and I could heartily wiſh that more were

ſtill

ſtill employ'd in it: So ſhould the moſt honourable Office be executed by the moſt honourable Hands. So ſhould we behold Men of Birth, Title, and Heraldry, deſpiſing tinſel Shew, Pageantry, and all Mr. *Collier*'s beloved Bells, Bawbles, and Trinkets. And preferring Decency, Humility, Charity, and other Chriſtian Virtues, to ſhining Ornaments; or even the *upper End of a Government*. How ill ſuch temporal Pride agrees with the Perſon and Character of a truly pious and exemplary Divine, I will not pretend to determine. I will only tranſcribe the Words of a learn'd and honour'd Miniſter of the Church, to this purpoſe; and that is the reverend Mr. *Hales* of *Eaton*.

Vid. his Tract concerning Schiſm. p. 224, 225.

'For we have believ'd him that hath 'told us, *That in Jeſus Chriſt there is* 'neither high nor low; *and that in giving* 'Honour, *every Man ſhould be ready to* 'prefer another before himſelf; which Say-

'Sayings cut off all Claim moſt cer-
'tainly to Superiority, by Title of
'Chriſtianity, except Men can think
'that theſe things were ſpoken only
'to poor and private Men. Nature and
'Religion agree in this, that neither
'of them hath a hand in this Heral-
'dry of *ſecundum ſub & ſupra*; all this
'comes from Compoſition and Agree-
'ment of Men among themſelves.
'Wherefore this Abuſe of Chriſtianity,
'to make it *Lacquey* to Ambition, is a
'Vice for which I have no extraordina-
'ry Name of Ignominy, and an ordina-
'ry I will not give it, leſt you ſhould
'take ſo tranſcendent a Vice to be but
'trivial.

Here is not one Syllable of *Heral-*
Coll. p. 135. *dry Regulated by* Garter, *and Blazon'd by* Stones. I would deſire the Reader, immediately after this Paragraph from Mr. *Hales*, to conſult Mr. *Collier* in *p.* 136. and to obſerve how he ſtickles for Place, and thruſts himſelf before the Gentlemen. *The*

The Addition of Clerk is at leaſt equal to that of Gentleman. How ſnappiſh and ſhort his Clerkſhip is in his Periods; mark him, *were it otherwiſe, the Profeſſion would in many Caſes, be a kind of Puniſhment.* Good Heaven! To profeſs the Service of God would be a Puniſhment, if the Title of Clerk were not at leaſt equal to that of Gentleman. Well, ---*The Heraldry is every Jot as ſafe in the Church, as 'twas in the State. When the Laity are taken leave of, not Gentleman but Clerk is uſually Written.* And a little after. *The firſt Addition is not loſt but covered.* Good Reader, return to Mr. *Hales*, that you may be reminded of the true Reſpect and Veneration that is due to his Memory; and to the reſt of the Meek, the Modeſt, and the Humble Miniſters of the Church: For while Mr. *Collier* is before you, you will be very apt to forget it.

I know many Reverend Clergymen now living, whoſe Names I cannot hear without Awe and Reverence: And why is that? Not from their Heraldry, but their Humility, their Humanity, their exceeding Learning, which is yet exceeded by their Modeſty; their exemplary Behaviour in their whole Lives and Converſations; their Charitable Cenſures, of Youthful Errors and Negligences, their fatherly and tender Admonitions, accompanyed with all ſweetneſs of Behaviour; and full of mild yet forcible Perſwaſion.

He were next to a *Manichean* that would not hold ſuch Men's Perſons in a degree of Veneration, next to their Profeſſion. But a Mr. *Prig*, a Mr. *Smirk*, and I'm afraid a Mr. *Collier* are Names implying Characters worthy of Averſion and Contempt.

Now let us take a View of Mr. *Collier*, as he appears upon the Stage; for

for while he is examining of Plays; I look upon him as one who has *Eloped* from his Pulpit and Strayed within the incloſures of the Theatre; and I do not ſee why the Players ſhould not lay hold of him, and pound him till he has given them Abſolution. Why does he abandon his Gown and Caſſock to come Capering and Friſking, in his Lay-Doublet and Drawers, between the Scenes? Is he Maſter of the Revels? Is the Stage under his Diſcipline? *And is he fit to Correct the Theatre who is not fit to come into it?* v. Coll. P. 139. He is not fit to come into it. Firſt, Becauſe his Office requires him in another place. And Secondly, Becauſe he makes naughty uſes of innocent Plays, and writes Baudy, and Blaſphemous Comments, on the Poets Works.

Well, he has at length diſcovered a Play which is *an Exception to what he has obſerved in* France, (Coll. 124.)

124.) the Play is the *Athalia* of *Racine*. In this Play are the Characters of two Prieſts *Joida* and *Mathan*; of both which Mr. *Collier* is pleaſed to admit: By enquiring into his Reaſons for Licenſing this Play, we ſhall ſee in what manner he will allow a Prieſt to be repreſented on the Stage; and from thence we may gueſs how he himſelf would be contented to appear there alſo.

Joida (ſays he) *the High-Prieſt has a large Part, but then the Poet does him Juſtice in his Station; he makes him Honeſt and Brave, and gives him a ſhining Character throughout.* That's well. *Mathan is another Prieſt in the ſame Tragedy, he turns Renegado, and revolts from God to Baal.* That is not altogether ſo well. But has not the Poet done him Juſtice too, in giving him the Character that belong'd to him? Whether he has or not, Mr. *Collier* thinks he has made him ample reparation

and

and more than amends, as you ſhall ſee. He goes on. *He is a very ill Man But* ----ay, now for the *BUT*. --- He has turn'd Renegado, has revolted from God to *Baal*, is *poſitively* a very Ill-Man, But, what? O, *BUT makes a conſiderable Appearance.* There, now 'tis out, and all's well. If he has but *a guilt Crown, and Scepter, Scarlet and Embroidery in abundance*, let him rebel or revolt, he makes a good Figure, and it becomes him very well. Your Servant Mr. *Racine*, 'twas well for you that *Baal* gave good Benefices, and his Prieſts could afford to make a conſiderable Appearance: Or *Mathan*'s Revolt had not been ſo well taken at your Hands. But hold, Mr. *Collier* goes on.

I'm afraid the Reparation enlarges, and the Complement riſes. For the ſake of Connexion let us repeat.---

---*But makes a conſiderable Appearance.* And,---

Ay now, what can follow this *AND* in the Name of *Climax*? You

You ſhall ſee. ---*And is one of the Top of* Athalia's *Faction.*

Nay, then there is no more to be ſaid. If he had fine Cloaths, and was ſet at the Top, or rather at the *upper End* of a Faction too, he had his hearts Content: A reaſonable *Mathan* would have been ſatisfied with any one of thoſe Bleſſings. Tho' I would not anſwer for Mr. *Collier*'s Continence; at this time, eſpecially: he is ſo tranſported with Mr. *Racine*'s Bounty to *Mathan*, that he excuſes him frankly for ſhewing him a Renegado.

He goes on. ----*As for the Blemiſhes of his Life, they ſtick all upon his own Honour, and reach no farther than his Perſon.*

I think I have now kept the Promiſe that I made not long ſince, to ſhew that Mr. *Collier* himſelf, when he is in the Humour, will allow of the Diſtinction betwixt the *Man* and the *Prieſt*, the Perſon and the Function.

But

But to ſhew that I can be as croſs as he; now when he would admit of this diſtinction, I ſhould rather ſay when he alledges it, it ſhall not by any means be granted him. Here is a renegade Prieſt, that revolts from the true God to *Baal*: And this Man is only branded with a Blemiſh on his Perſon. What, is it no Affront to his Function then? I take it to be no excuſe for him that he ſhould afterwards become a Prieſt of *Baal*. Sure Mr. *Collier* does not mean to make uſe of Mr. *Dryden*'s Key as he calls it, and ſay that *Prieſts of all Religions*, &c. Well, 'tis only a Blemiſh upon his Perſon; or if Mr. *Collier* pleaſes, becauſe he delights in Phraſes of Heraldry, 'tis only a Blot in his Scutcheon. Let Mr. *Collier* anſwer for this, to thoſe who have Authority to examine him further. He is in every Line growing more and more gracious to Mr. *Racine*. And

now he is come to the very *top* or *upper-end* of his Civility; and ſays with a *bon grace* and *belle air*, that

——*in fine, the Play is a very religious Poem.*

Indeed! why then *in fine* we are tack'd about; then a Play *in fine*, may be a religious Poem it ſeems: Why then Sir *Martin* with his, *in fine*, here has quite unravel'd his own Plot. Ay, ay, the Play is a very religious Poem; if Faction and fine Cloaths wont make a religious Poem, it muſt be made of ſtrange Stuff indeed.

——*'Tis upon the Matter all Sermon and Anthem*——

O Lord! nay, now I proteſt Mr. *Collier* this muſt not be; nay now you're ſo infinitely obliging! fye, this is too much on t'other ſide: You quite forget the Fathers indeed Sir, and the Biſhop of *Arras*.

——*And if it were not deſign'd for the Theatre*—

Out

Out with it Man.——*I have nothing to Object.*

Why that's well, now he's come to himſelf. O' my Word, I was half afraid he would have play'd the *Mathan*, and have revolted to the Theatre. The Miſchief is, this naughty Theatre will be interloping; when Sermon and Anthem, become the Stage as ill, as Faction and fine Cloaths do the Pulpit: But Men ſometimes travel into Foreign Provinces for Variety.

I cannot forbear enquiring into one Example more, which this Gentleman offers us in the very next Page. *In the Hiſtory of Sir* John Oldcaſtle, *Sir* John, *Parſon of* Wrotham, *Swears, Games, Wenches, Pads, Tilts and Drinks; this is extremely bad.* Extremely bad? Can any thing be worſe? and yet (ſays he) *Shakeſpear's Sir* John, *has ſome advantage in his Character.* Now who can forbear en-

quiring what advantage a Character can poſſibly have, conſiſtent with ſuch abominable Vices? Firſt, *He appears loyal and ſtout; he brings in Sir* John, Acton, *and other Rebels, Priſoners.* So! as 'tis in the *Spaniſh Fryar*, a Manifeſt Member of the Church Militant! That he was Stout, was plain before, from his Padding and Tilting. But this will not do; the advantage does not yet appear. No! why then.

--He is rewarded by the King, and the Judge uſes him civilly and with Reſpect.

This Advantage appears ſtill but coldly. Kings reward Spys and Executioners, and neceſſary Inſtruments of Policy and Puniſhment. And Judges are generally Men of Years, Temper and Wiſdom, and uſe all Gentlemen with Civility. Ay, ſay you ſo? why then—— *in ſhort*—— ay, now for the Iliads in a Nut-ſhell. Here is the *But* coming again, I had a glimpſe of him juſt now. *ex. gr.*

In

In ſhort he is repreſented Lewd, but *not* Little.

There is an Advantage for you now; *in ſhort, Lewd* but not *Little.*

Conciſe and pretty! the Gentleman had beſt take it for a Motto, and have it annex'd to his Coat-Armour, when he can get *his Heraldry regulated by Garter, and blazon'd by Stones.*

Well, I confeſs I have been in an Error; I thought a Man never appear'd ſo very little, as when he appear'd extremely lewd. If I have undervalued Lewdneſs, I ask Mr. *Collier*'s Pardon.

And the Diſgrace falls rather on the Perſon than the Office.

Here again you ſee, he will allow this Diſtinction to all his Favourites. Here is the Perſon and the Function ſeparated again; the Prieſt and the Man: In ſhort, he anſwers himſelf ſo often, that I will diſpute this Point no more with him.

But you may ſee what this poor Gentleman in the wretched Pride of his little Heart, thinks a ſufficient Alloy to make current a moſt diſſolute or impious Character. Though you expoſe a Prieſt revolting from God to *Baal*, yet if you let him make a conſiderable Figure, and place him at the Head of a Faction, all is well enough; and the Poem may be a *religious Poem*, &c. Shew another in Comedy, let him Swear, Game, Wench, Pad, Tilt and Drink, but withal let him keep good Company; let a Judge, or ſome Great Man treat him with Reſpect, that he may not appear little, though he appear lewd, and you give *ſome advantage to his Character*; at leaſt you will ſhew that he *underſtands his Poſt, and converſes with the Freedom of a Gentleman.*

Ibid.

In Page 122, Our Author has obſerv'd *how the Heathen Poets behav'd themſelves in the Argument. Prieſts ſeldom*

dom appear in their Plays; and when they come, 'tis buſineſs of Credit that brings them. They are treated like Perſons of Condition; they act up to their Relation, neither ſneak, nor prevaricate, nor do any thing unbecoming their Office.

Indeed when Men neither ſneak, nor prevaricate, nor do any thing unbecoming their Office in the World, they ought not to be repreſented otherwiſe on the Stage: Nay, they ought not to be expos'd at all in Comedy; for the Characters expos'd there, ſhould be of thoſe only, who misbehave themſelves.

Let us ſuppoſe that the Character of this Author were to be ſhewn upon the Stage: he who ſhould repreſent him behaving himſelf as he ought, would be to blame, and that for theſe Reaſons.

Firſt, To repreſent him behaving himſelf as he ought, would be to repreſent him in the diſcharge of ſome

part of his Holy Office, which is by no means fit to be ſhewn on the Srage; eſpecially in Comedy, where Mens Vices and Follies are expos'd: That would be to bring Mr. *Collier*'s Function, not his Perſon on the Stage, which is not to be permitted.

Secondly, He that ſhould repreſent Mr. *Collier* behaving himſelf as he ought, would very much miſrepreſent Mr. *Collier*, in reſpect to the Manners of his Character.

Let us take a ſlight Sketch of him as he preſents himſelf to us in his Book. Let Mr. *Collier* be repreſented as he is, not as he ought to be; that by ſeeing what he is, Mr. *Collier* may be aſham'd of what he is, and endeavour at what he ought to be.

And that the Inſtruction of the Repreſentation may not be loſt, let us borrow that Diſtinction which ſevers the Prieſt from the Man: If *Mathan*, and Sir *John* of *Wrotham*, have done

done with it, they may lend it to us; 'tis for the uſe of an Humble Servant of theirs, and whenever the Humour takes 'em to Revolt, Pad, Tilt, Wench, Drink, and ſoforth, let 'em give us a Quarter of an Hours Notice, and they ſhall have it again.

Well, Our Author being thus divided, we will deſire the better Part of him, to take his Place in the Pit, and let the other appear to him like his evil Genius on the Stage.

Suppoſe the Gentleman in the Scene to appear very intent upon the very Obſcene Comedies of *Ariſtophanes*, *quær.* Whether the Perſon in the Pit, beholding how very ill this becomes him, will not think that he might with much more Decency, betake himſelf to his *Septuagint*? *Coll.* p. 40. 44.

Mr. *Collier* on the Stage ſhall anathematiſe the Poets, and tell 'em in plain Terms, they ſhould be excommunicated, and that *they are not fit to come*

Coll. 139. *come into the Church. Quær.* whether Mr. *Collier*, in the Pit, will not think it had been more becoming his Character, to have invited and exhorted them to it?

Mr. *Collier* on the Stage ſhall behave himſelf with all the Arrogance, p. 136. and little Pride of a ſpruce *Pedant*, that the Gentlemen in the Pit may be induc'd to practiſe the Meekneſs and Humility of a Chriſtian Divine. The former, ſhall pervert V. *moſt part of Mr.* Collier's *Quotations.* and miſconſtrue every thing that is ſaid to him, that the latter may learn to uſe Juſtice, Candor, and Sincerity, in his Interpretations.

The Player *Collier* ſhall call the Gentlemen that he converſes with, V. *Pref.* 81. 63, 175. Foot-pads, Buffoons, Slaves, *&c.* that the Spectator *Collier* may remember they are Chriſtians, and ſhould be catechis'd by other Names.

Mr. *Collier*, on the Stage, ſhall rack Bawdery and Obſcenity out of modeſt

modeſt and innocent Expreſſions; and having extorted it, he ſhall ſcourge it, not out of Chaſtiſement but Wantonneſs; he ſhall forget, that *ſometimes to report a Fault is to repeat it.* The Spectator in the Pit ſhall plainly perceive, that he loves to look on naked Obſcenity; and that he only flogs it, as a ſinful Pædagogue ſometimes laſhes a pretty Boy, that looks lovely in his Eyes, for Reaſons beſt known to himſelf. P. 71. *Coll.* Ch. 1, 2.

Caſtigo te non quod odio habeam, ſed quod amem.

Mr. *Collier*, on the Stage, ſhall ridicule, rail at, and condemn all Plays whatſoever: He ſhall tire himſelf, and his Audience, with his Inveteracy and Exclamations againſt them. Which done, he ſhall all on the ſudden, and, that there may be ſomething ſurprizing, and *præter expectatum* in his Character, from a Perſecutor, become a Promoter of the

Drama:

Drama: He ſhall be as furious a *Critick* as he was a *Bigot*; and give the beſt Rules and Inſtructions of which he is capable, for the Compoſure of Comedy. He ſhall talk in all the Pedantical Cant of Fable, Intrigue, Diſcovery, of Unities of Time, Place, and Action. But leſt this Behaviour in Mr. *Collier*'s Character ſhould appear inconſiſtent, and a violation of the Precept of *Horace*.

V. *from* P. 209. *to* 228. *and forwards.*

——*Servetur ad imum,*
Qualis ab incepto proceſſerit; & ſibi conſtet.

His Vanity ſhall bear proportion with his Diſſimulation; his Ignorance ſhall be as great as his Malice; and he ſhall not be able to deviate from his inveterate Zeal againſt Plays; for he ſhall not appear to underſtand one Syllable of the Rules of Writing, but ſhall miſlead Poetry as much by his Inſtructions, as he has perverted it by his Interpretations; he ſhall favour his Adverſaries without

out obliging them; the Zeal of his Character ſhall be preſerv'd even in his own deſpite; and his Devotion, in this Particular, ſhall be the Child of his Ignorance: For he can make but

---- *Lame Miſchief tho' he mean it well.* P. 104.

And if Plays are pernicious, Mr. *Collier* ſhall only be wicked in his Wiſhes, he ſhall be acquitted in his Performances; his Inſtigations to Poetry ſhall prove checks upon it. He ſhall appear mounted upon a falſe *Pegaſus*, like a *Lancaſhire* Witch upon an imaginary Horſe, the Fantom ſhall be unbridled, and the Broom-ſtick made viſible. P. 230.

At this *Cataſtrophe*, Mr. *Collier*, in the Pit, ſhall exclaim like *Flecknoe*, and with very little variation.

O why did'ſt thou on Learning fix a Brand,
And rail at Arts thou did'ſt not underſtand?

Now, leſt the Poet who ſhall undertake this Character, ſhould be gra-

gravell'd in the imitation of the Stile of this elaborate Writer, let him take these few Instances of his allusive and highly metaphorical Expressions, for Patterns; *viz. running riot upon Smut*: *A Poem with a Litter of Epithets, like a Bitch overstock'd with Puppies*: *Sucking the Sense to skin and bone*: *A Fancy slip-stocking high*: *The upper-end of a Government*: *A whole Kennel of Beaux after a Woman*, &c. For his Elegancy, these are Originals: *Learning a Spaniel to set*: *This belike is the meaning*: *Three of the biggest of Four*: *Big Alliances, Men of the biggest Consideration for sense*, &c. *To marry up a Top-Lady*: Cum multis aliis.

See p. 12. 27, 34, 92, 131, 132, 225, 233, &c.

'Tis a strange thing that a Man should write such Stuff as this, who is capable of making the following Observation.

Coll. 205.

Offensive Language, like Offensive Smells, does but make a Man's Senses a burthen, and affords him nothing but loathing and Aversion. For

For theſe Reaſons, 'tis a Maxim in good Breeding never to ſhock the Senſes or Imagination. Ibid.

Indeed there are few things which diſtinguiſh the manner of a Man's Breeding and Converſation, more viſibly, than the Metaphors which he uſes in Writing; I mean in writing from himſelf, and in his own Name and Character, A Metaphor is a ſimilitude in a Word, a ſhort Compariſon; and it is uſed as a ſimilitude, to illuſtrate and explain the meaning. The Variety of *Ideas* in the Mind, furniſh it with variety of Matter for Similitudes; and thoſe *Ideas* are only ſo many Impreſſions made on the Memory, by the force and frequency of external Objects.

Pitiful and mean Compariſons, proceed from pitiful and mean *Ideas*; and ſuch *Ideas* have their beginning from a familiarity with ſuch Objects. From this Author's poor and filthy

Metaphors

Metaphors and Similitudes, we may learn the Filthineſs of his Imagination; and from the Uncleanneſs of that, we may make a reaſonable gueſs at his rate of Education, and thoſe Objects with which he has been moſt converſant and familiar.

To conclude with him in this Chapter; I will only ſay that no Man living has a greater reſpect for a good Clergy-man, nor more contempt for an ill one, than my ſelf; the former I have often been proud to ſhew, the latter never fell in my way till now. I never yet introduced the Character of a Clergy-man in any of my Plays, excepting that little Apparition of *Say-grace*, in the *Double-Dealer*; and I am very indifferent whether ever the Gown appear upon the Stage, or not: If it does, I think it ſhould not be worn by the Character of a good Man; for ſuch a one ought not to be made the Companion

nion of fooliſh Characters. If ever it is ſhewn there, it ought to be hung looſely on the ſhoulders of ſuch a one as I have lately inſtanced; but to no other end, than to demonſtrate that even the ſacred Habit is abus'd by ſome; but by their Characters and Manners the Audience may obſerve what manner of Men they are. And no queſtion but if our Author, in the Pit, did behold his Counterpart on the Stage, thus egregiouſly to play the Fool in his *Pontificalibus*, *the rebuke would ſtrike ſtronger upon his ſenſe*, and prove more effectual to his Reformation. *Coll.* III.

I come now to his Chapter of the Immorality of the Stage.

His Objections here are rather Objections againſt Comedy in general, than againſt mine, or any bodies Comedies in particular. He ſays the Sparks that *marry up the Top-Ladies*, and are rewarded with Wives and P. 142.

Fortunes in the last *Acts*, are generally debauch'd Characters. In answer to this, I refer to my first and second Proposition. He is a little particular in his Remarks upon *Valentine*, in *Love for Love*. He says,

Ibid. *This Spark, the Poet would pass for a Person of Vertue; but he speaks too late.*

I know who, and what he is, that always speaks too soon. Why is he to be pass'd for a Person of Vertue? Or where is it said that his Character makes extraordinary Pretensions to it! *Valentine* is in *Debt*, and in *Love*; he has honesty enough to close with a hard Bargain, rather than not pay his Debts, in the first *Act*; and he has Generosity and Sincerity enough, in the last *Act*, to sacrifice every thing to his Love; and when he is in danger of losing his Mistress, thinks every thing else of little worth. This, I hope, may be allow'd a Reason for the Lady to say, *He has Vertues*: They

are

are ſuch in reſpect to her; and her once ſaying ſo, in the laſt *Act*, is all the notice that is taken of his *Vertue* quite thro' the Play.

Mr. *Collier* ſays, he *is Prodigal*. He was prodigal, and is ſhewn, in the firſt *Act* under hard Circumſtances, which are the Effects of his Prodigality. That he is unnatural and undutiful, I don't underſtand: He has indeed a very unnatural Father; and if he does not very paſſively ſubmit to his Tyranny and barbarous Uſage, I conceive there is a Moral to be apply'd from thence to ſuch Fathers. That he is *profane* and *obſcene*, is a falſe Accuſation, and without any Evidence. In ſhort, the Character is a mix'd Character; his Faults are fewer than his good Qualities; and, as the World goes, he may paſs well enough for the beſt Character in a Comedy; where even the beſt muſt be ſhewn to have Faults, that the

beſt Spectators may be warn'd not to think too well of themſelves.

P. 171. 172. He quotes the *Old Batchelor* twice in this Chapter. His firſt Quotation is made with his uſual aſſurance and fair dealing.

If any one would underſtand what the Curſe of all tender-hearted Women is, Bellmour *will inform him. What is it then? 'Tis the* Pox.

Here he makes a Flouriſh upon ill Nature's being recommended as a Guard of Vertue and of Health, *&c.*

The whole Matter of Fact is no more than this.

Lucy to *Belmour*, *Act* 5. *Scene* 2.

If you do deceive me, the Curſe of all kind tender-hearted Women light upon you.

Bell. *That's as much as to ſay, The* Pox *take me.*

It is his Interpretation; and it is agreeable to his Character. He is a Debauchee, and he thinks there is but one way for Women to be kind and

and tender-hearted; and, I think, his threat'ning them with ſuch a Curſe as the conſequence of too much eaſineſs, does not ſeem to recommend the Vice at all, but rather to forbid it: His very Leudneſs, in this place, is made moral and inſtructive.

I am very glad our Author is in ſuch Circumſtances, in this Chapter, that he can bear the ſight of that *Helliſh Syllable*, *Pox*; and prevail with himſelf to write it at its full length. *Non ita pridem.* In Page 82. he loves his Love with a P---but no naming: That is not like a Cavalier. What *Ermin* was ever an Inſtance of ſuperfine Nicety comparable to Mr. *Collier*? I will not ſay, what *Cat*? Tho' if I ſhould, I can quote a *Spaniſh* Proverb to juſtifie the Compariſon.

El gato ſcaldado tiene miedo de agua fria.

He makes one Quotation more, to what purpoſe indeed I know not; but I will repeat it, in Juſtice to him,

becauſe it is the laſt that he has made, and the firſt fair one. *Old Batch.* Act 4. *Belinda* to *Sharp.*

P. 172. ----*Where did you get this excellent Talent of Railing?*

Sharp.---*Madam, the Talent was born with me.* ---- *I confeſs I have taken care to improve it, to qualifie me for the Society of Ladies.*

Theſe are the Words juſt as the Gentleman quotes 'em; but why, or wherefore, he is not pleas'd to diſcover; for he ſays not one Syllable, for, nor againſt 'em: I ſuppoſe he thinks the Proof plain, and the Evidence firm without a Coroborator.

I hope the Reader will not forget, that theſe Inſtances are produc'd, to prove that I have encourag'd Immorality in my Plays. I thought the Expreſſion, above-mentioned, had been a gentle Reproof to the Ladies that are addicted to railing; and ſince Mr. *Collier* has not ſaid that it *muſt* mean

mean the contrary, I don't ſee why it may not be underſtood ſo ſtill?

I have now gone thorough with all Mr. *Collier*'s Quotations; I have been as ſhort as I could poſſibly in their Vindication; I have avoided all Recriminations, and have not ſo much as made one Citation from any of my Plays in favour of them: Whatever they contain of Morality, or Invectives againſt Folly and Vice, is no more than what ought to be in them; therefore I do not urge it as a Merit.

My Buſineſs was not to paint, but to waſh; not to ſhew Beauties, but to wipe off Stains.

Mr. *Collier* has indeed given me an opportunity of reforming many Errors, by obliging me to a review of my own Plays.

Dum relego ſcripſiſſe pudet, quia plurima Cerno
Me quoq; qui feci, Judice, digna lini.

But I muſt affirm, that they are only Errors occaſion'd by Inadvertency or Inexperience, and that I am conſcious of nothing that can make me liable to his Cenſure, or rather Slander. I am as ready to own the Advantages I have received from his Book, as to demonſtrate the Wrongs; if I reſent the latter, it is becauſe they were intended me; and if I do not thank him for the other, it is becauſe they were not: He would have poiſon'd me, but he overdoſed it, and the Exceſs of his Malice has been my Security.

To give him his due, he ſeems every where to write more from Prejudice, than Opinion; he rails when he ſhould reaſon; and for gentle Reproofs, uſes ſcurrilous Reproaches. He looks upon his Adverſaries to be his Enemies; and to juſtifie his Opinion in that Particular, before he has done with them, he

he makes them ſo. If there is any Spirit in his Arguments, it evaporates and flies off unſeen, thro' the heat of his Paſſion. His Paſſion does not only make him appear in many Places to be in the wrong, but it alſo makes him appear to be conſcious of it. That which ſhews the Face of Wit in his Writing, has indeed no more than the Face; for the Head is wanting. Wit is at the beſt but the *Sign* to good underſtanding; it is hung out to recommend the Entertainment which may be found within: And it is very well when the Invitation can be made good. As the outward Form of Godlineſs is Hypocriſie, which very often conceals Irreligion and Immorality; ſo is Wit alſo very often an Hypocriſie, a Superficies glaz'd upon falſe Judgment, a good Face ſet on a bad Underſtanding.

It is a Mask which Mr. *Collier* ſometimes wears, but it does not fit the

the Mold of his Face; he preſumes too much on the Security of his Diſguiſe, and very often ventures till he is diſcover'd: He does not know himſelf in his Foreign Dreſs, and from thence concludes that no body elſe can. His Anceſtor of honour'd Memory, recorded in *Æſop*, miſcarried thro' the ſame Self-ſufficiency. Mr. *Collier*, when he cloathed himſelf in the Lion's Skin, ſhould have thought of an Expedient to have conceal'd his Ears: But, it may be, he is proud of them, and thinks it proper to ſhew that he has them *both*, and at their full length.

He has put himſelf to ſome pain to ſhew his Reading; and his Reading is ſuch, that it puts us to pain to behold it. He diſcovers an ill Taſte in Books, and a worſe Digeſtion. He has ſwallow'd ſo much of the Scum of Authors, that the overflowing of his own Gall was ſuperfluous to make

it

it riſe upon his Stomach. But he ought in good Manners to have ſtept aſide, and not to have been thus nauſeous and offenſive to the Noſes of the whole Country. But as his Reading would not ſtay with him, ſo his Writing ran away with him.

Ben Johnſon, in his Diſcoveries, ſays, *There be ſome Men are born only to ſuck the Poiſon of Books.* Habent venenum pro victu imo pro deliciis. *And ſuch are they that only reliſh the obſcene and foul things in Poets; which makes the Profeſſion tax'd: But by whom? Men that watch for it*, &c. Something farther in the ſame Diſcoveries, He is ſpeaking again very much to our purpoſe; for it is in juſtification of preſenting vicious and fooliſh Characters on the Stage in Comedy. It ſeems ſome People were angry at it then; let us compare his Picture of them, with the Characters of thoſe who quarrel at it now. *It ſufficeth* (ſays he) I know

Johnſ. Diſc. P. 702.

Johnſ. Diſc. P. 714.

know what kind of Perſons I diſpleaſe, Men bred in the declining and decay of Vertue, betrothed to their own Vices; that have abandoned, or proſtituted their good Names; hungry and ambitious of Infamy, inveſted in all Deformity, enthrall'd to Ignorance and Malice, of a hidden and conceal'd Malignity, and that hold a concomitancy with all Evil.

'Tis ſtrange that Mr. *Collier* ſhould overſee theſe two Paſſages, when he was ſimpling in the ſame Field where they both grow. This is pretty plain; becauſe in the 51ſt Page of his Book he preſents you with a Quotation from the ſame *Diſcoveries*, as one intire Paragraph, tho' ſeverally collected from the 706 and 717th Pages of the Original; ſo that he has read both before, and beyond theſe Paſſages. But a Man that looks in a Glaſs often, walks away, and forgets his reſemblance.

Mr. *Collier*'s Vanity in pretending to

to Criticiſm, has extremely betray'd his Ignorance in the Art of Poetry; this is manifeſt to all that underſtand it. And methinks his Affectation of ſeeming to have read every thing, ſometimes betrays him to Confeſſions that are not much to his Advantage. I wonder he is not aſham'd to own, that he is ſo well acquainted with the ἐκκλησιαζούσαι of *Ariſtophanes*. The Dialogues of *Aretine*, or *Aloïſia*, are not more obſcene than that Piece. The Author there, as Mr. *Bays* ſays, *does egad name the thing directly*, and that in above a hundred Places. But perhaps Mr. *Collier* meant to veil that Play under a *Miſnommer* (to uſe his own Phraſe); and when he call'd it *Concianotores*, thought we could not diſcover, that in ſpite of his Artifice, or his Ignorance, he *muſt* mean no other than the lewd *Concionatrices*, or Parliament-Women of *Ariſtophanes*. He has indeed rak'd together a ſtrange

Coll. P. 44

ſtrange number of Authors Names: But as *Gideon*'s Army of Two and thirty thouſand was order'd to be reduc'd to Three hundred; ſo his rabble of Citations, without any loſs to him, might be reduc'd to a much leſs number: But his Buſineſs is not *Diſcipline*, but *Tumult*. He appears like Captain *Tom* at the Head of a People that are ſhuffled together, neither the World, nor they, nor *He*, can tell why; but ſince they are met, Plunder is the Word, and the Play-houſe is firſt to be demoliſh'd.

He has outdone *Bays* in his grand Dance; nay, the Heathen Philoſophers in their Notions of the grand Chaos, never imagin'd a greater confuſion. All Religions, all Countries, all Ages, are jumbled together, to explode what all Religions, all Countries, and all Ages have allow'd. He is not contented with his *Battalia*, compounded of *Bramins*, *Brachmans*, *Muf-*

ties

ties, Councils, Fathers, the Biſhop of *Arras*, &c. But the Philoſophers, nay, the very Poets themſelves are preſs'd to the Service.

Cicero endeavour'd with all his might to get himſelf a Name in Poetry; and *Ariſtotle* preferr'd *Tragedy* even to *Philoſophy*. But Mr. *Collier* has converted them both; in ſhort, between him, and the Biſhop of *Arras*, they have been ſeduc'd and inviegl'd over to the other ſide.

He pretends to triumph in the heart of *Parnaſſus*, and has ſown diſſention in the boſoms of ſome of the chief Proprietors. *Ovid* and the *Plain Dealer* are revolted, and take Arms againſt their Brethren, while Mr. *Collier* ſings with *Lucan* and *Hudibras* of--*Civil Fury*, &c.

——*populumq; potentem.*
In ſua victrici Converſum viſcera dextra:
Cognataſq; acies----

Bays againſt *Bays*--*& Pila minantia pilis.*

I wiſh his Seeds of Sedition were not

not ſcatter'd elſewhere ; for here I think they will hardly thrive. What effect his Doctrine in private Families
P. 139. will have, I know not, when the Superiority comes to be diſputed between the Country-Gentlemen, and their Chaplains; or rather, as Mr. *Collier* has eſtabliſh'd it, between the Chaplains, and their Country-Gentleman.

I am not the only one who look on this Pamphlet of his to be a Gun levell'd at the whole Laity, while the ſhot only glances on the Theatre ; what he means by the Attack, or what may be its Conſequences, I know not, and I ſuppoſe he cares not. *Bellum inchoant inertes, fortes finiunt.* But there are thoſe who will not be diſpleas'd at an occaſion of making Recriminations. With reſpect to his Parts, it is no wiſe thing to give any body an Example of ſearching into Books for negligent and fooliſh Expreſſions,

preſſions. Divines have ſometimes forgot themſelves in Controverſial Writings; Diſputes begun, or pretended to have been begun on Points of Faith, have ended in ſcurrilous and perſonal Reflections; and from Tracts of Divinity, have degenerated into *Paſquils* and *Lampoons*. That Mr. *Collier* has laid the Foundation of ſuch a Controverſie, I think is apparent; but I hope his Credit is not ſufficient to engage any body to go on with the Building.

He has aſſaulted the Town in the Seat of their principal, and moſt reaſonable Pleaſure. Down with the Theatre right or wrong. *Delenda eſt Carthago*, let the Conſequence be what it will. That was a very raſh Maxim; and if *Cato* had liv'd to have ſeen its Effects, he would have repented it. To perſecute an Allie (and that deſires no more than to continue in our Alliance) as an Enemy, is a

weak, and barbarous Piece of Policy.

Perſecution makes Men perſevere in the right; and Perſecution may make 'em perſiſt in the wrong. Men may, by ill uſage, be irritated ſometimes to aſſert and maintain, even their very Errors. Perhaps there is a vicious Pride of triumphing in the worſt of the Argument, which is very prevailing with the Vanity of Mankind; I cannot help thinking that our Author is not without his ſhare of this Vanity. I think truly he had a fair appearance of Right on his ſide in the Title Page of his Book; but with reaſon I think I may alſo affirm, that by his miſ-management he has very much weak'ned his Title. He that goes to Law for more than his Right, makes his Pretenſions, even to that which is his Right, ſuſpected; as a true Story loſes its Credit, when related from the Mouth of a known Liar.

Mr. *Collier*'s many falſe Citations, make

make his true ſuſpected; and his miſ-application of his true Citations, very much arraign both his Judgment and Sincerity. His Authorities from the Fathers (with all due reſpect to them) are certainly no more to the purpoſe, than if he had cited the two *Attick* Laws againſt the Licentiouſneſs of the Old Comedy; in Truth not ſo much: For the Invectives of the Fathers, were levell'd at the Cruelty of the *Gladiators*, and the Obſcenity of the *Partomimes*. If ſome of them have confounded the *Drama* with ſuch ſpectacles, it was an overſight of Zeal very allowable in thoſe days; and in the Infancy of Chriſtianity, when the Religion of the Heathens was intermingled with their Poetry and Theatral Repreſentations; therefore Chriſtians, then, might very well be forbidden to frequent even the beſt of them. As for our Theatres, St. *Auſtin* and *Lactantius* knew no more of them,

than they did of the *Antipodes*; and they might with as much difficulty have been perſwaded, that the former would in after-times be tolerated in a ChriſtianState, as that the latter wou'd be receiv'd for a manifeſt and common Truth, and made intelligible to the Capacity of every Child.

Vid. St. *Auſt. de Civ. Dei. l.* 16. *c.* 9. *& Lact. de falſ. Sap.* 23.

To what end has he made ſuch a Bugbear of the Theatre? Why would he poſſeſs the Minds of weak and melancholick People with ſuch frightful *Ideas* of a poor Play? Unleſs to ſowre the humours of the People of moſt leiſure, that they might be more apt to miſ-employ their vacant hours. It may be there is not any where a People, who ſhould leſs be debarr'd of innocent Diverſions, than the People of *England*. I will not argue this Point; but I will ſtrengthen my Obſervation with one Parallel to it from *Polybius*; That excellent Author, who always moralizes in his Hiſtory, and inſtructs

as

as faithfully as he relates; in his 4th Book, attributes the the Ruin of *Cynethia* by the *Ætolians*, in plain Terms, to their degeneracy from their *Arcadian* Anceſtors, in their neglect of Theatral and Muſical Performances. The *Cynethians* (ſays my Author) had their Situation the fartheſt *North* in all *Arcadia*; they were ſubjected to an inclement and uncertain Air, and for the moſt part cold and melancholick; and, for this reaſon, they of all People ſhould laſt have parted with the innocent and wholeſome Remedies, which the Diverſions of Muſick adminiſtred to that ſowrneſs of Temper, and ſullenneſs of Diſpoſition, which of neceſſity they muſt partake from the Diſpoſition and Influence of their Climate; "For they no ſooner fell to "neglect theſe wholeſome Inſtitu- "tion, when they fell into Diſſen- "tions and Civil Diſcords, and grew "at length into ſuch depravity of

Vid. *Tranſl. by Sir* H. Sheer, *Vol.* 2. *p.* 46.

"Man-

" Manners, that their Crimes in num-
" ber and measure surpass'd all Na-
" tions of the *Greeks* beside.

He gives us to understand, that their *Chorus*'s on the Theatres, their frequent Assemblies of young People, Men and Women, mingling in Musical Performances, were not instituted by their Ancestors out of Wantonness and Luxury, but out of Wisdom; from a deliberated and effectual Policy, and for the Reasons above noted. Much more might be cited from *Polybius*, who has made a very considerable digression on this occasion.

The Application of what I have borrow'd, is very plain. Is there in the World a Climate more uncertain than our own? And which is a natural Consequence, Is there any where a People more unsteady, more apt to discontent, more *saturnine*, *dark*, and *melancholick* than our selves? Are we

not

not of all People the moſt unfit to be alone, and moſt unſafe to be truſted with our ſelves? Are there not more Self-murderers, and melancholick Lunaticks in *England*, heard of in one Year, than in a great part of *Europe* beſides? From whence are all our Sects, Schiſms, and innumerable Subdiviſions in Religion? Whence our Plots, Conſpiracies, and Seditions? Who are the the Authors and Contrivers of theſe things? Not they who frequent the Theatres and Conſorts of Muſick. No, if they had, it may be Mr. *Collier*'s Invective had not been levell'd that way; his *Gun-Powder-Treaſon* Plot upon Muſick and Plays (for he ſays *Muſick is as dangerous as Gun-Powder*) had broke out in another Place, and all his Falſe-Witneſſes been ſummoned elſewhere. p. 2-9.

FINIS.